



BERNHARD CRUSELL

1775-1838

Fantasi

över svenska nationalmelodier

Fantasy

on Swedish National Melodies

Källkritisk utgåva av/Critical edition by Anders Wiklund

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Fantasia

över
Svenska National Melodier

Bernhard Crusell
(1775–1838)

Introduktion

Andante maestoso

Flauto [terzo] I *f* *p*

Flauto [terzo] II

Clarinetto I *in F* *f* *p*

Clarinetto II *in F* *f* *p*

Clarinetto I *in B* *f* *p*

Clarinetto II *in B* *f* *p*

Clarinetto III *in B* *f* *p*

2 Corni *in F* *f* *p*

2 Corni *in B basso* *f* *a2*

2 Trompettes *in F* *f*

Kenthorn *f*

Fagotto I *f* *p*

Fagotto II *f* *p*

Trombone alto *f*

Trombone tenore *f*

Trombone basso *f*

Serpent et Bashorn *f* *p*

Tambour piccolo Triangolo *f* *a2*

Tambour grande *f*

7

Fl.I
p dolce

Fl.II

Cl.I
in F

Cl.II
in F

Cl.I
in B
p dolce

Cl.II
in B
6 6 6

Cl.III
in B

Cor.I-II
in F

Cor.I-II
in B bas.
p

Trp.I-II
in F
a2
p

Kentn.

Fag.I

Fag.II

Trbn.
alto
p

Trbn.
ten.
p

Trbn.
basso
p

Serp.et
Bash.

Tamb.picc.
Tri.

Tamb.gr.

Detailed description: This page of a musical score contains staves for various instruments. The woodwind section includes Flutes I and II, Clarinets I, II, and III in F and B, and Cor Anglais I and II in F and B. The brass section includes Trumpets I and II in F, Trombones (alto, tenor, and bass), and a Serpent and Bassoon. Percussion includes Piccolo Triangles and Gong. The score is in 3/4 time and features dynamic markings such as *p* and *p dolce*. The Clarinet II in B part includes sixteenth-note passages marked with the number '6'. The Flute I part begins with a measure number '7'.

25

Fl.I
Fl.II
Cl.I in F
Cl.II in F
Cl.I in B
Cl.II in B
Cl.III in B
Cor.I-II in F
Cor.I-II in B bas.
Trp.I-II in F
Kenth.
Fag.I
Fag.II
Trbn. alto
Trbn. ten.
Trbn. basso
Serp.et Bash.
Tamb.pic. Tri.
Tamb.gr.

p

a2

a2

p

3 3 3

a2

p

a2

p

33

Fl.I

Fl.II

Cl.I
in F

Cl.II
in F

Cl.I
in B

Cl.II
in B

Cl.III
in B

Cor.I-II
in F

Cor.I-II
in B bas.

Trp.I-II
in F

Kentn.

Fag.I

Fag.II

Trbn.
alto

Trbn.
ten.

Trbn.
basso

Serp.et
Bash.

Tamb.picc.
Tri.

Tamb.gr.

p

a2

I

a2

3

46

Fl.I
Fl.II
Cl.I in F
Cl.II in F
Cl.I in B
Cl.II in B
Cl.III in B
Cor.I-II in F
Cor.I-II in B bas.
Trp.I-II in F
Kenth.
Fag.I
Fag.II
Trbn. alto
Trbn. ten.
Trbn. basso
Serp.et Bash.
Tamb.picc. Tri. a2
Tamb.gr.

The musical score for page 46 features a variety of instruments. The woodwinds include two Flutes (Fl.I and Fl.II), three Clarinets (Cl.I in F, Cl.II in F, and Cl.III in B), and two Cori (Cor.I-II in F and Cor.I-II in B bass). The brass section consists of two Trumpets (Trp.I-II in F), a Kettle, three Bassoons (Fag.I and Fag.II), and three Trombones (Trbn. alto, Trbn. tenor, and Trbn. basso). Other instruments include a Serpent and Bass Drum (Serp.et Bash.), Piccolo and Triangle (Tamb.picc. Tri. a2), and Gong (Tamb.gr.). The score is written in a common time signature with a key signature of one flat. The woodwinds and brass parts are mostly static, with some instruments playing sustained notes. The Clarinet I in B part is the most active, featuring a melodic line with a trill, a 'rit.' marking, and several triplet figures. The percussion parts are also active, with the Piccolo and Triangle playing a rhythmic pattern and the Gong playing a steady pulse.

55

Fl.I
Fl.II
Cl.I in F
Cl.II in F
Cl.I in B
Cl.II in B
Cl.III in B
Cor.I-II in F
Cor.I-II in B bas.
Trp.I-II in F
Kenth.
Fag.I
Fag.II
Trbn. alto
Trbn. ten.
Trbn. basso
Serp.et Bash.
Tamb.pic. Tri.
Tamb.gr.

Detailed description of the musical score: This page contains the musical notation for measures 55 through 62. The score is arranged in a standard orchestral format with multiple staves for each instrument family. The woodwinds (Flutes, Clarinets, Cori, Traps) and strings (Fagots, Trombones, Serpent/Bassoon) are shown with their respective parts. The percussion section includes Piccolo Triangles and Grand Tom-toms. The Flute I part begins with a triplet of eighth notes. The Clarinet in B part features several triplet markings. The Clarinet in B and Clarinet III parts have a melodic line with slurs and ties. The Fagot parts have a rhythmic pattern with slurs. The Trombone and Serpent/Bassoon parts are mostly silent, with some initial notes. The Percussion parts are also mostly silent, with some initial notes.

63

Fl. I
Fl. II
Cl. I in F
Cl. II in F
Cl. I in B
Cl. II in B
Cl. III in B
Cor. I-II in F
Cor. I-II in B bas.
Trp. I-II in F
Kenth.
Fag. I
Fag. II
Trbn. alto
Trbn. ten.
Trbn. basso
Serp. et Bash.
Tamb. picc. Tri.
Tamb. gr.

79

1 2

Fl.I

Fl.II

Cl.I
in F

Cl.II
in F

Cl.I
in B

Cl.II
in B

Cl.III
in B

pp

pp

pp

1 2

Cor.I-II
in F

Cor.I-II
in B bas.

Trp.I-II
in F

Kentn.

Fag.I

Fag.II

pp

1 2

Trbn.
alto

Trbn.
ten.

Trbn.
basso

Serp.et
Bash.

pp

1 2

Tamb.picc.
Tri.

Tamb.gr.

85

1 2

Fl. I

Fl. II

Cl. I in F

Cl. II in F

Cl. I in B

Cl. II in B

Cl. III in B

Cor. I-II in F

Cor. I-II in B bas.

Trp. I-II in F

Kenth.

Fag. I

Fag. II

Trbn. alto

Trbn. ten.

Trbn. basso

Serp. et Bash.

Tamb. picc. Tri.

Tamb. gr.

p

f

sf

a2

[a2]

Variation 2

91

Fl.I *sf* *mf*

Fl.II

Cl.I in F *sf* *mf*

Cl.II in F *sf*

Cl.I in B *sf* *mf*

Cl.II in B *sf* *p* *cresc.* *p*

Cl.III in B *sf* *p* *cresc.* *p*

Cor.I-II in F *sf* *a2*

Cor.I-II in B bas. *sf*

Trp.I-II in F *sf*

Kentn.

Fag.I *p* *cresc.* *p*

Fag.II *p* *cresc.* *p*

Trbn. alto *sf*

Trbn. ten. *sf*

Trbn. basso *sf*

Serp.et Bash. *p* *cresc.* *p*

Tamb.pic. Tri. *f* *a2*

Tamb.gr. *f*

101

Fl. I

Fl. II

Cl. I in F

Cl. II in F

Cl. I in B

Cl. II in B

Cl. III in B

Cor. I-II in F

Cor. I-II in B bas.

Trp. I-II in F

Kent.

Fag. I

Fag. II

Trbn. alto

Trbn. ten.

Trbn. basso

Serp. et Bash.

Tamb. picc. Tri.

Tamb. gr.

p

cresc.

p

a2

1

2

Variation 3

Maestoso

105

The musical score is arranged in a system of staves. The instruments and their parts are as follows:

- Flutes:** Fl.I and Fl.II. Fl.I has a melodic line with triplets and slurs. Fl.II is mostly silent.
- Clarinets:** Cl.I in F, Cl.II in F, Cl.I in B, Cl.II in B, and Cl.III in B. Cl.I and Cl.II in B have melodic lines with triplets. Cl.III has a rhythmic accompaniment.
- Cori:** Cor.I-II in F and Cor.I-II in B bas. The F cori have a melodic line, while the B cori play a rhythmic accompaniment.
- Trumpets:** Trp.I-II in F. Trp.I-II play a rhythmic accompaniment.
- Trombones:** Trbn. alto, ten., and basso. Trbn. alto and ten. have melodic lines, while Trbn. basso plays a rhythmic accompaniment.
- Serpent/Bassoon:** Serp.et Bash. plays a rhythmic accompaniment.
- Percussion:** Tamb.pic. Tri. and Tamb.gr. Both play rhythmic accompaniment.

The score is marked **Maestoso** and **f** (forte). It features a key signature of one flat (B-flat) and a common time signature. The piece is divided into two systems, with the first system ending at measure 105 and the second system starting at measure 106. The score includes first and second endings for several instruments.

109

Fl.I
Fl.II
Cl.I in F
Cl.II in F
Cl.I in B
Cl.II in B
Cl.III in B
Cor.I-II in F
Cor.I-II in B bas.
Trp.I-II in F
Kenth.
Fag.I
Fag.II
Trbn. alto
Trbn. ten.
Trbn. basso
Serp.et Bash.
Tamb.picc. Tri.
Tamb.gr.

Detailed description of the musical score: This page contains the musical notation for measures 109 through 115. The score is arranged in a system of staves. The top section includes Flutes I and II, Clarinets I and II in F, Clarinets I and II in B, and Clarinet III in B. The middle section includes Corianders I and II in F and B bass, Trumpets I and II in F, and Kettles. The bottom section includes Bassoons I and II, Trombones (alto, tenor, and bass), Serpent and Bass Drum, Piccolo Triangle, and Gong. The notation includes various musical symbols such as notes, rests, slurs, and dynamic markings. The key signature is one flat (B-flat), and the time signature is 4/4. The page number '109' is written at the beginning of the first staff.

129

Fl.I
Fl.II
Cl.I in F
Cl.II in F
Cl.I in B
Cl.II in B
Cl.III in B
Cor.I-II in F
Cor.I-II in B bas.
Trp.I-II in F
Kenth.
Fag.I
Fag.II
Trbn. alto
Trbn. ten.
Trbn. basso
Serp.et Bash.
Tamb.picc. Tri.
Tamb.gr.

sf *f* *sf*
f *sf*
sf *f* *sf*
sf *f* *sf*
sf *f* *sf*
f *sf*
sf *f* *sf*
f *sf*
sf *f* *sf*

Stjernerången

Andante maestoso

136

Fl. I

Fl. II

Cl. I in F

Cl. II in F

Cl. I in B

Cl. II in B

Cl. III in B

Cor. I-II in F

Cor. I-II in B bas.

Trp. I-II in F

Kent.

Fag. I

Fag. II

Trbn. alto

Trbn. tenore

Trbn. basso

Serp. et Bash.

Tamb. picc. Tri.

Tamb. gr.

Andante maestoso

p *mf* *p* *pp*

p *mf* *p*

p *mf* *p*

p *mf* *p*

158

A tempo

FL.I ritard. *p*

FL.II ritard.

Cl.I in F *pp* ritard.

Cl.II in F *pp* ritard.

Cl.I in B ritard. *fp*

Cl.II in B *pp* ritard. *p* *cresc.* *fp*

Cl.III in B *pp* ritard. *p* *cresc.* *fp*

Cor.I-II in F ritard.

Cor.I-II in B bas. ritard. *pp*

Trp.I-II in F ritard.

Kent. ritard.

Fag.I ritard.

Fag.II ritard. *p*

Trbn. alto ritard.

Trbn. ten. ritard. Solo *p*

Trbn. basso ritard.

Serp.et Bash. ritard. *p*

Tamb.picc. Tri. ritard.

Tamb.gr. ritard.

163

Fl.I. *p dolce*

Fl.II.

Cl.I. *Solo* *in F*

Cl.II. *in F*

Cl.I. *in B* *p dolce*

Cl.II. *in B* *pp* 6

Cl.III. *in B* *pp* 6

Cor.I-II *in F* I

Cor.I-II *in B bas.* *p*

Trp.I-II *in F*

Kenth. *Solo*

Fag.I *Solo*

Fag.II

Trbn. alto *pp*

Trbn. ten. *pp*

Trbn. basso *pp*

Serp.et Bash.

Tamb.picc. Tri.

Tamb.gr.

168

Fl. I
cresc. *f*

Fl. II

Cl. I
in F
cresc. *f*

Cl. II
in F
cresc. *f*

Cl. I
in B
cresc. *f*

Cl. II
in B
cresc. *f*

Cl. III
in B
cresc. *f*

Cor. I-II
in F
cresc. *f*

Cor. I-II
in B bas.
cresc. *f*

Trp. I-II
in F
cresc. *f*

Kentn.

Fag. I
cresc. *f*

Fag. II
cresc. *f*

Trbn.
alto
cresc. *f*

Trbn.
ten.
cresc. *f*

Trbn.
basso
cresc. *f*

Serp. et
Bash.
cresc. *f*

Tamb. picc.
Tri.
cresc. *f*

Tamb. gr.
f

Polska
Vivace

174 *fp* *stringendo* muta in Flauto piccolo

Fl. I *p stringendo*

Fl. II *stringendo*

Cl. I in F *stringendo*

Cl. II in F

Cl. I in B *stringendo* *fp*

Cl. II in B *stringendo* *fp*

Cl. III in B *stringendo* *fp*

Cor. I-II in F *stringendo*

Cor. I-II in B bas. *p stringendo*

Trp. I-II in F

Kent.

Fag. I *stringendo* *fp*

Fag. II *stringendo* *fp*

Trbn. alto

Trbn. ten.

Trbn. basso

Serp. et Bash. *stringendo*

Tamb. picc. *fp*

Tri. *p*

Tamb. gr.

186

Fl. picc.

Fl. II

Cl. I in F

Cl. II in F

Cl. I in B

Cl. II in B

Cl. III in B

Cor. I-II in F

Cor. I-II in B bas.

Trp. I-II in F

Kenth.

Fag. I

Fag. II

Trbn. alto

Trbn. ten.

Trbn. basso

Serp. et Bash.

Tamb. picc. Tri.

Tamb. gr.

p

ten.

a 2

tr

236

Fl.picc.

Fl.II

Cl.I in F

Cl.II in F

Cl.I in B

Cl.II in B

Cl.III in B

Cor.I-II in F

Cor.I-II in B bas.

Trp.I-II in F

Kentn.

Fag.I

Fag.II

Trbn. alto

Trbn. ten.

Trbn. basso

Serp.et Bash.

Tamb.picc. Tri.

Tamb.gr.

p dolce

p

p

a2

The musical score for page 236 is arranged in a standard orchestral format. It begins with a rehearsal mark '236' at the top left. The instruments are grouped into woodwinds, brass, and percussion. The woodwind section includes Piccolo Flute (Fl.picc.), Flute II (Fl.II), Clarinet I in F (Cl.I in F), Clarinet II in F (Cl.II in F), Clarinet I in B (Cl.I in B), Clarinet II in B (Cl.II in B), and Clarinet III in B (Cl.III in B). The brass section consists of Cori I-II in F (Cor.I-II in F), Cori I-II in B bass (Cor.I-II in B bas.), Trumpets I-II in F (Trp.I-II in F), Trombone alto (Trbn. alto), Trombone tenor (Trbn. ten.), Trombone basso (Trbn. basso), and Serpent and Bass Drum (Serp.et Bash.). The percussion section includes Piccolo (Tamb.picc. Tri.) and Grand (Tamb.gr.). The score features various musical notations such as dynamics (*p dolce*, *p*), articulation (accents), and phrasing (slurs). The Flute II part has a 'p dolce' dynamic marking. The Clarinet II in F part has a 'p' dynamic marking. The Clarinet I in B and Clarinet II in B parts also have 'p' dynamic markings. The Trumpet I-II in F part has an 'a2' marking. The Serpent and Bass Drum part has a 'p' dynamic marking. The woodwind parts have various phrasing slurs and accents. The brass parts have various phrasing slurs and accents. The percussion parts are mostly rests.

268

Fl. picc. *fp* *fp* *dimin.*

Fl. II *f* *p* *sf* *p* *dimin.*

Cl. I in F *fp* *sf p* *dimin.*

Cl. II in F *fp* *sf p* *dimin.*

Cl. I in B *f* *p* *f* *p* *dimin.*

Cl. II in B *fp* *f* *p* *dimin.*

Cl. III in B *fp* *f* *p* *dimin.*

Cor. I-II in F *f* *fp* *dimin.*

Cor. I-II in B bas. *fp* *p* *dimin.*

Trp. I-II in F *f* *f* *p*

Kenth. *p* *f* *p* *dimin.*

Fag. I *f* *p* *fp* *dimin.*

Fag. II *f* *p* *fp* *dimin.*

Trbn. alto *f* *f* *p* *dimin.*

Trbn. ten. *f* *f* *p* *dimin.*

Trbn. basso *f* *f* *p* *dimin.*

Serp. et Bash. *fp* *fp* *p* *dimin.*

Tamb. picc. Tri. *f* *p* *p* *a2* *dimin.*

Tamb. gr. *f* *f* *p* *p* *dimin.*

275

Fl. picc. *p*

Fl. II *p*

Cl. I in F *p*

Cl. II in F

Cl. I in B *p*

Cl. II in B *p*

Cl. III in B *p*

Cor. I-II in F *a2* *p*

Cor. I-II in B bas. *a2* *p*

Trp. I-II in F

Kenth.

Fag. I *p*

Fag. II *p*

Trbn. alto

Trbn. ten.

Trbn. basso

Serp. et Bash. *p*

Tamb. picc. Tri. *a2* *p*

Tamb. gr.

296

Fl. picc.

Fl. II

Cl. I in F

Cl. II in F

Cl. I in B

Cl. II in B

Cl. III in B

Cor. I-II in F

Cor. I-II in B bas.

Trp. I-II in F

Kenth.

Fag. I

Fag. II

Trbn. alto

Trbn. ten.

Trbn. basso

Serp. et Bash.

Tamb. picc. Tri.

Tamb. gr.

p

ten.

tr

317

Fl. picc.

Fl. II

Cl. I in F

Cl. II in F

Cl. I in B

Cl. II in B

Cl. III in B

Cor. I-II in F

Cor. I-II in B bas.

Trp. I-II in F

Kenth.

Fag. I

Fag. II

Trbn. alto

Trbn. ten.

Trbn. basso

Serp. et Bash.

Tamb. picc. Tri.

Tamb. gr.

Detailed description of the musical score: This page contains measures 317 through 322 of a symphonic score. The key signature is one flat (B-flat). The woodwind section is active, with Flute II playing a melodic line of eighth notes, Clarinet I in B playing a similar line with triplets, and Clarinet II in B playing a sustained harmonic line. Clarinet III in B provides a bass line. The brass section (Cor. I-II in F, Cor. I-II in B bas., Trp. I-II in F) and strings (Fag. I, Fag. II, Trbn. alto, Trbn. ten., Trbn. basso) are mostly silent, indicated by rests. The Serpente and Bassoon parts have a simple rhythmic pattern. Percussion parts (Tamb. picc. Tri., Tamb. gr.) are also silent.

323

Fl. picc.

Fl. II

Cl. I in F

Cl. II in F

Cl. I in B

Cl. II in B

Cl. III in B

Cor. I-II in F

Cor. I-II in B bas.

Trp. I-II in F

Kenth.

Fag. I

Fag. II

Trbn. alto

Trbn. ten.

Trbn. basso

Serp. et Bash.

Tamb. picc. Tri.

Tamb. gr.

p

p

329

Fl.picc.

Fl.II

Cl.I in F

Cl.II in F

Cl.I in B

Cl.II in B

Cl.III in B

Cor.I-II in F

Cor.I-II in B bas.

Trp.I-II in F

Kenth.

Fag.I

Fag.II

Trbn. alto

Trbn. ten.

Trbn. basso

Serp.et Bash.

Tamb.picc. Tri.

Tamb.gr.

f

ten.

cresc.

3

3

3

Tamb.picc

334

Fl. picc. *ten.* *p* *tr* *tr* *tr* *tr*

Fl. II *ten.* *p* *tr* *tr* *tr* *f*

Cl. I in F *ten.* *p* *tr* *tr* *tr* *f*

Cl. II in F *p* *tr* *tr* *tr* *f*

Cl. I in B *ten.* *p* *tr* *tr* *tr* *f*

Cl. II in B *p* *tr* *tr* *tr* *f*

Cl. III in B *p* *tr* *tr* *tr* *f*

Cor. I-II in F *ten.* *p* *tr* *tr* *tr*

Cor. I-II in B bas. *p* *tr* *tr* *tr*

Trp. I-II in F *p* *tr* *tr* *tr*

Kenth. *ten.* *p* *tr* *tr* *tr*

Fag. I *p* *tr* *tr* *tr* *f*

Fag. II *p* *tr* *tr* *tr* *f*

Trbn. alto *p* *tr* *tr* *tr*

Trbn. ten. *p* *tr* *tr* *tr*

Trbn. basso *p* *tr* *tr* *tr*

Serp. et Bash. *p* *tr* *tr* *tr*

Tamb. picc. Tri. *p* *tr* *tr* *tr* *tr* *tr* *tr* *tr* *tr* *tr*

Tamb. gr. *p* *tr* *tr* *tr*

Bernhard Crusell

Att Bernhard Crusell (1775–1838) kommit att förknippas med klarinetten är ingenting att förvåna sig över. Han var en av sin tids främsta klarinettister och komponerade för instrumentet konsertanta verk som fick utländska förläggare. Dessutom var han en av de första företrädarna för den svenska romanskonsten, och ett av hans mest populära verk var sångspelet *Den lilla slavinnan*.

Crusell föddes i Nystad i Finland, som då var en del av Sverige. Uppväxten var fattig (fadern var bokbindare) och det omöjliggjorde skolgång. Däremot lärde han sig spela klarinett hos en militärmusiker vid Nylands regemente, och tolv år gammal blev han volontärmusiker placerad på Sveaborg utanför Helsingfors. Banan som militärmusiker fortsatte vid flytten till Stockholm 1791, men två år senare blev han klarinettist i Kungl. Hovkapellet – en plats han behöll ända till 1833. Georg Joseph Vogler, som ledde Hovkapellet, gav honom undervisning i komposition.

Två utlandsvistelser blev viktiga för hans musikaliska utveckling på sitt instrument. 1798 fick han sin första egentliga undervisning i klarinettspel av Franz Tausch i Berlin. 1803 blev han inbjuden till Paris av Jean-François de Bourgoing, franskt sändebud i Stockholm, och under den halvårslånga vistelsen fick han undervisning i komposition av Henri Montan Berton och François Gossec.

Anknytningen till militärmusiken kvarstod: 1819 utnämndes han till ledare för militärmusiken i Linköping, där han sommartid ledde musikkåren. I den tjänsten stannade han till 1836.

Som tonsättare stod klarinetten i centrum för hans störst upplagda verk. Tre klarinettkonserter finns bevarade (i Ess-dur, f-moll och B-dur), men ett första solistiskt verk var variationer över Åhlströms visa "Goda gosse glaset töm" – framfört 1804 men utgett i reviderad form 1829 som *Introduction et Air Suédois varié*. Ett av hans mest uppskattade verk är Concertante för klarinett, horn, fagott och orkester, uruppfört 1808. Också i verk av det mindre formatet hade klarinetten en framskjutet position, så i tre kvartetter för klarinett, violin, viola och cello.

Att Crusell genom Hovkapellet fick en stark relation till operakonsten speglas i sångproduktionen, inte minst i de möjligheter till replikväxlingar som uppstår då fler än en sångare medverkar. En särställning intar hans sånger ur Esaias Tegnér's *Frithiofs saga*, som fick stor spridning inte bara i Sverige, utan också i utgåvor på danska och tyska. Det var genom att bli upptagen i sällskapet Par Bricole som Crusell stimulerades i sitt komponerande av vokalmusik, vilket också märks i en rad verk för manskör. Sångspelet *Den lilla slavinnan* är en annan utlöpa av detta intresse, uppfört första gången 1824 och därefter framfört både på andra håll i Sverige och i Finland.

Stilistiskt ansluter Crusell till den klassicism som var framträdande under decennierna kring år 1800, men tidigt öppnar sig hans musik också för en gryende romantik (som i den andra klarinettkonserten från 1815). Som ytterligare exempel på hans receptivitet kan nämnas att han också översatte tio operor till svenska. 1801 blev han ledamot av Kungl. Musikaliska akademien.

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Bernhard Crusell

"The name of Bernhard Crusell (1775–1838) remains firmly linked with the clarinet. There is nothing surprising about this: Crusell was one of the outstanding clarinetists of his time, composing many virtuosic pieces for the instrument which were distributed by a number of foreign publishers. At the same time, he was one of the first exponents of the Swedish art song (*romans*), and one of his most popular works was the comic opera, *Den lilla slavinnan* (The Little Slavegirl).

Crusell was born in Nystad in Finland, then a part of Sweden. His childhood was sufficiently poor (his father was a book-binder) that he was unable to attend school. However, he managed to learn the clarinet by taking lessons with a military musician from the Nylund regiment, and at twelve he signed up for voluntary service as a musician, stationed in Sveaborg outside Helsinki. His career as a military musician took him to Stockholm in 1791, where two years later he became clarinetist in the Kungliga Hovkapellet (the Royal Court Orchestra) – a position he held until 1833. Georg Joseph Vogler, then director of the Hovkapellet, provided Crusell with tuition in composition.

Two foreign journeys gained a particular importance for Crusell's musical development. In 1798 he received his first real tuition on the clarinet from Franz Tausch in Berlin. In 1803 he was invited to Paris by Jean-François de Bourgoing, a French emissary to Stockholm, and under a six-month stay in the French capital he received composition tuition from Henri Montan Berton and François Gossec.

In the meantime, Crusell's musical military connections remained. In 1819 he was appointed director of military music in Linköping. He led the regimental band during the summer months and remained in the post until 1836.

The clarinet occupied a central position for most of his main compositions, including three extant clarinet concertos (in E-flat major, F minor and B-flat major). His first piece for clarinet solo, however, was a set of variations on Åhlström's song 'Goda gosse glaset töm' ('Good lad, drain your glass') – performed first in 1804 and later published in revised form in 1829 as *Introduction et Air Suédois varié*. One of his most successful pieces is the Concertante for clarinet, horn, bassoon, and orchestra, given its premiere in 1808. He also had much success with smaller format works for clarinet, such as three quartets for clarinet, violin, viola and cello.

Through the Hovkapellet Crusell formed a strong stylistic connection to opera, which is reflected in his song compositions, not the least in the songs in two or more parts where the composer makes much of the opportunity for dialogue between voices. A special position among his songs is occupied by the settings from Esaias Tegnér's *Frithiofs saga*, which was widely circulated not merely in Sweden but also through published scores in Danish and German. Through his membership of the Par Bricole society, Crusell received a new aesthetic impetus in his composition of vocal music, a quality which can also be observed in a number of works for male chorus. The comic opera *Den lilla slavinnan* is another expression of this. The piece received its premiere in Stockholm in 1824. Further performances followed both elsewhere in Sweden and in Finland.

Crusell's music is connected to the classical style which predominated during the decades surrounding 1800. From early on, however, he was also receptive to a nascent romanticism (heard for example in the second clarinet concerto of 1815). His general artistic flexibility is also attested to by the fact that he translated ten operas into Swedish. In 1801 he became a member of the Kungliga Musikaliska akademien (Royal Academy of Music).

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Trans. Guy Dammann

Fantasi över svenska nationalmelodier

Utöver sin tjänstgöring vid Kungl. Teatern har många hovkapellister verkat inom militära musikkårer runt om i landet. Bernhard Crusell är inget undantag: han ledde musikkårerna vid Första och Andra livgrenadjärregementet i Linköping som musikdirektör 1818–38, och komponerandet av såväl instrumental som vokal musik för regementsmusiken var ett naturligt inslag i hans musikskapande. Crusell var förtrogen med harmonimusik alltsedan sina år på Sveaborg under 1700-talets senare del, när sådan hade hunnit etableras vid flera svenska regementen. Flera inslag i hans resedagböcker visar att han hyste ett genuint och positivt intresse för blåsmusik.

Fantasi över svenska nationalmelodier hör till Crusells större verk för regementsmusikkårerna i Linköping, uruppförd den 11 september 1836 som sista nummer under en så kallad Crusell-konsert i S:t Larskyrkan med ca 900 åhörare, recenserad i *Linköpings-Bladet* den 14 september 1836. Vid sina tidigare konserter hade Crusell presenterat ”Schweiziska, Italienska och Fransyska” melodier: *Airs suisses* (1832?) och *Potpourri över italienska och franska melodier* (1835). Ett av många potpourrier över Bellmans sånger är också tillskrivet Crusell. ”Ett potpourri på Svenska melodier, arrangeradt och komponeradt af B. Crusell skulle icke förfela sin goda werkan” hade en skribent i *Linköpings-Bladet* påpekat efter 1835 års konsert (den 16:e september). Som ”nationella” räknades på Crusells tid inte enbart folkvisor utan också omtyckta svenska musikstycken mer allmänt.

På inledningens *Andante maestoso*, med viss prägel av konsertuvertyr, följer en enkel mollmelodi, *Jämtlandsvisan*, med tre variationer. *Stjernasången* av Tegnér och Sjögren, känd bland studentsångare, utgör så en lugn mellandel. På en modulerande överledning med motiviskt arbete följer en *Polska*, ”Klang min vackra bjällra”, som med episodiska infall och motiv från de olika temana bildar en livfull final. ”I synnerhet framlockade den lyckade finalen en allmän glädttighet i de respectiva åhörarens blickar” skrev *Linköpings-Bladets* recensent. Ett visst motiviskt släktskap hos melodierna bidrar till enhetlighet i kompositionen. Tema med variationer efter inledningen och motiviskt arbete är utmärkande för tidens fantasi- och potpurrikomponerande.

Besättning med ”tersflöjt” i Ess, F- och B-klarinetter och fagotter, naturhorn och naturtrumpeter, klaffinstrumenten kenthorn och bashorn, den sedvanliga trion alt- tenor- och basbasun (-trombon) jämte serpent samt slagverk var typisk för dåtidens infanterimusikkårer och bar internationell prägel. Detta var dock något som var på väg att förändras genom införandet av bleckblåsinstrument med ventiler, vilket skulle medföra nya nationella idiom och klanger. Även sedan musikkårernas instrumentation ändrats levde Crusells *Fantasi* vidare i arrangemang, till exempel för blåsoktett (militäroktett) där man lät esskornett, tenorbasun och bastuba överta bland annat kenthornets, fagottens och serpentens roller. Gunnar Johansson har gjort ett arrangemang för symfonisk blåsorkester. Ännu år 2020 föreligger ingen inspelning av Crusells original.

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Källor

Manuskript

A. Musik- och Teaterbiblioteket, Stockholm, Kungliga Första livgrenadjärregementets arkiv. Komplet inbundet orkesterpartitur i autograf, 98 sidor på förtyckta notpapper omfattande 19 system per sida. Titelsida: Kungl. Första Livgrenadjärregementet [stämpel]/No 1./Fantasi/öfvet/Svenska Natjonal Melodier/af/B.Crusell/Partitur/Kongl. 1sta Lifgrenadjär Regementet

Kommentar

Autografen är i ett mycket gott skick, utskriven med stor noggrannhet och ett fåtal självkorrigeringar utförda av Crusell.

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Fantasy on Swedish National Melodies

In addition to their service at the Royal Swedish Opera, many Royal Court Orchestra musicians have served with Swedish regimental bands. Bernhard Crusell is no exception: he led the bands of the 1st and 2nd Life Grenadier Regiments in Linköping as bandmaster (Swed. *musikdirektör*) 1818–38, and composing both instrumental and vocal music for the regiments was a natural part of his music productivity. Crusell had been familiar with *Harmoniemusik* since his days at the fortress Sveaborg during the late 18th century, a period when instrumental wind ensembles had been established with many of the Swedish regiments. Notes in his travel diaries reveal his genuine and positive interest in wind music.

The *Fantasi över svenska nationalmelodier* (Fantasy on Swedish National Melodies) is one of Crusell's larger works for the Life Grenadier Regiments. It was premiered on 11 September 1836 as the last piece on a so-called Crusell concert performed at St. Lars Church before an audience of ca 900 and was reviewed in the newspaper *Linköpings-Bladet* 14 September 1836. Crusell had presented 'Swiss, Italian and French' melodies at previous concerts: *Airs suisses* (1832?) and *Potpourri över italienska och franska melodier* (1835). One of the many potpourris based on Bellman's songs has also been attributed to Crusell. 'A potpourri on Swedish melodies, arranged and composed by B. Crusell should not fail to give a good impression' wrote a reviewer in *Linköpings-Bladet* after a concert on 16 September 1835. During Crusell's time, not only folk songs but popular Swedish pieces in general were considered 'national'.

The opening *Andante maestoso*, having a certain touch of a concert overture, is followed by a simple minor melody, *Jämtlandsvisan*, with three variations. Tegnér's and Sjögren's *Stjernasången*, familiar to male student choirs, constitutes a calm middle section. A modulating transition with thematic development is followed by the polska '*Klang min vackra bjällra*', creating a lively finale of episodic whims and motifs from the different themes. 'In particular the successful finale elicited a general cheerfulness in the eyes of the audience', wrote the reviewer from *Linköpings-Bladet*. A certain motivic kinship between the melodies contributes to the unity of the composition. A Theme and variations following the introduction, in addition to motivic development, are peculiar to the fantasy and potpourri compositional techniques of the early nineteenth century.

Scoring for transverse flute in E-flat, F and B-flat clarinets, bassoons, natural horns, natural trumpets, keyed bugles and bass horns, the usual trio of alto, tenor and bass trombone, serpent and percussion was typical for infantry bands during this period and had international character. However, this was soon to change with the introduction of valved brass instruments, leading to new national idioms and timbres. Even after the instrumentation of wind ensembles had changed, Crusell's *Fantasi* lived on in arrangements, for example for wind octet (military octet) in which the E-flat Swedish *kornett*, tenor valve trombone and bass tuba replaced the keyed bugle, bassoon and serpent. Gunnar Johansson has made an arrangement for symphonic wind orchestra. As of 2020, no recording currently exists with Crusell's original instrumentation.

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Trans. *Thalia Thunander*